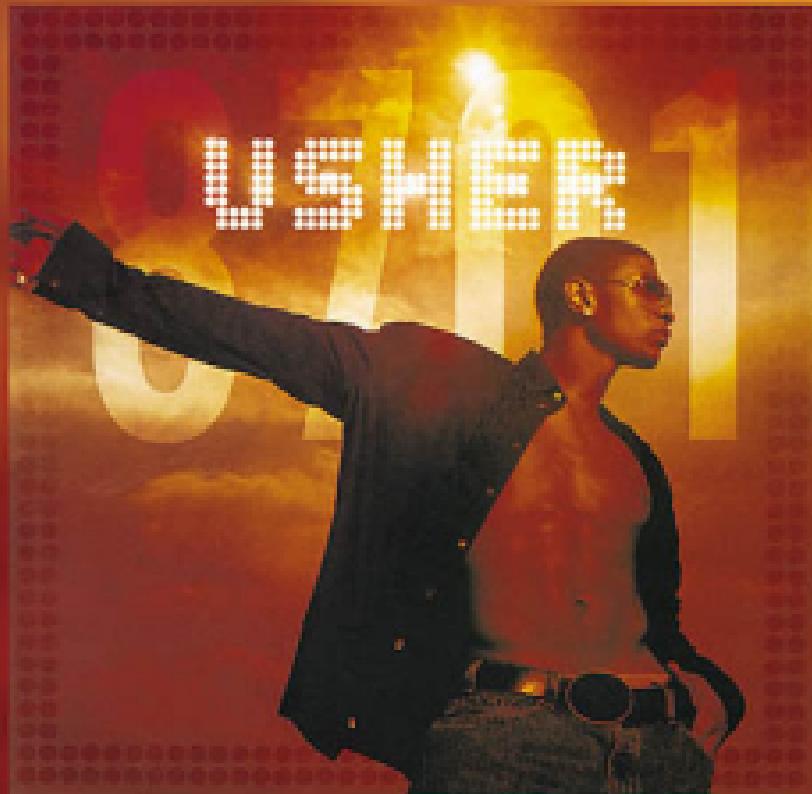


PIANO • VOCAL • GUITAR

# USHER 8701



HAL LEONARD

## I DON'T KNOW

Words and Music by PHARRELL WILLIAMS,  
CHAD HUGO and DARYTON GOSS

Moderately  
N.C.



*Spoken: Check this out  
P. Diddy: Yeah. Yeah.*

*Rap: (See rap lyrics)*

1

2

Dm7

Usher: It's right a - round e - lev - en o' - clock.  
She's tell - ing you - she might change, -

One of your girls - just called, -  
but - you tell - her not -

— to. asked you how - you look: "Are you read - y?"  
'Sure that she - looks stun - ning it - 'll be fine. —

You tell her you - look hot,  
The club - 'll be full of game, but not to worry at all. -  
but none of that - has got -

— you. Nig - gas will - be shook; - you're do - ing it heav - y. —  
Me, I think - you're run -

1

- nin', 'cause I'm the one. — You see, I don't know — what you came to do, —  
*P. Diddy: Tell her.*



— girl, — what you came to do — to - night, — but I came to par -



- ty. Oh. — ty. Oh. — You're prob - 'ly say -



— ing } to — your - self, — "What's the oc - ca - — sion?" And be - lieve —





— me, girl, — I don't just search for fun. —

The per - fect gen -

Fm11



B♭maj7



— tle - man in ev - 'ry sit - u - a - tion,

and the on -

Gm9



C/D



— ly thing that's miss - ing is the one. —

Is it you? —

Dm7



I don't know —

what you came to do, — girl, —

what you came to do —

— to - night, — but I came to par - ty. Oh. —

This is the first system of a musical score. It features a treble clef on the top staff and a bass clef on the bottom staff. The music is in common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and bass notes.

I don't know — what you came to do, — girl, — what you came to do —

This is the second system of the musical score. It continues the melodic line and harmonic structure from the first system. The vocal part includes a melodic line with eighth and sixteenth notes, and the piano part provides a harmonic foundation.

— to - night, — but I came to par - ty. Oh. —  
(Check this out.)

This is the third system of the musical score. It includes a vocal line with eighth and sixteenth notes and a piano accompaniment. The lyrics "Oh. —" are followed by the instruction "(Check this out.)".

(Sing it.) (La la la,) Ghet - to girls. (la la la) Sub - ur - ban girls. (la la)

This is the fourth system of the musical score. It features a vocal line with eighth and sixteenth notes, and a piano accompaniment. The lyrics include "Sing it.", "Ghet - to girls.", "Sub - ur - ban girls.", and "la la".

In - ter - na - tion - al girls, la you smell me? (Sing it.) (La la la, la la la.)

To Coda

la,) Ghet - to girls. (la la la) Sub - ur - ban girls. (la la la)

In - ter - na - tion - al girls, la you smell me? I had to take the time la la la la la.)

— to o - pen up your mind. It's ex - act - ly what you are: —

o - pen. —

You've got the mes - mer - iz - ing grind. —

Your shape should be — a crime. —

Damn, ba - by, you're — a star. —

D.S. al Coda

You're smok - in'. — Prob'ly

CODA



In - ter - na - tion - al girls, — you smell me?  
la la la la la la.)

Dm7

fine, girl.

It's real ser - i - ous.

At the

Dm7  


You're so  
end of the day — I'm com - in' home wit you. Both: I don't know — what you came to do, —

— girl, — what you came to do — to - night, — but I came to par -

Repeat ad lib. and Fade Optional Ending

ty.

Oh. —

*Rap Lyrics*

Check this out. Yeah, yeah.  
All my niggers take a walk with me.  
You ain't gotta holler; you can talk with me.  
Try to learn where my thoughts could be and how I stack figures.  
Learn why I'm real, still that nigger.  
I get money, I ain't gotta do a crime.  
Shit, I hit dimes what I need with a nine.  
Before y'all judge me, be clear.  
We got nothing but heat here.  
Beware. We here.  
What's my name? Got chicks twisted like.  
What's my game? Pimp thing still the same.  
I smash it; I don't harass it.  
Ma, I'm a baller; I score and I pass it.  
Feel me, still be filthy. If makin' hits is a crime; I plead guilty.  
And this is what we came to do.  
Party, Diddy, Usher; game is through. Come on.

# U GOT IT BAD

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and BRYAN MICHAEL COX

Slow R&B ballad

Bm7  
x o o

Gmaj7  
oo o

Bm7  
x o o

Gmaj7  
oo o

Bm  
x o o

A  
x o o

G  
oo o

D/F#  
oo o

Em  
oo o

A  
x o o

Bm  
x o o

A  
x o o

G  
oo o

D/F#  
oo o

Em  
oo o

Bm/D  
x o o

C#m7b5  
x oo  
F#7b9  
xx

Bm7  
x o o



When you feel it in your bod - y you found some - bod - y who

Gmaj7

Bm7

makes you change your ways, — like hang - in' with your crew, said you act like you're read - y but you don't real - ly know,

Gmaj7

Bm7

and ev -'ry - thing in your past, — you wan - na let it go. I've been there, done it, fucked a - round, af - ter

Gmaj7

Bm7

all that, this is what I found.

No - bod - y wants to be — a - lone.

If you're

Gmaj7

Bm

touched by the words in this song, then ba - by, you got it, you got it bad when you're on the phone,

Gmaj7

Bm

hang up and you call right back. You got it, you got it bad, if you miss a day...

Gmaj7

Bm

A

G

D/F#

with - out your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em

A7

Bm

A

G

D/F#

wan - na have fun, it's all you think a - bout.

You got it bad when you're out with some - one, but you

Em

Em/D

C#m7b5

F#7

Bm7

keep on think - in' 'bout some - bod - y else.

When you say that you love him and you real - ly know

You got it bad.

Gmaj7

Bm7

—3—

Gmaj7

Bm7

—3—

Gmaj7

Bm7

—3—

Gmaj7

N.C.

—3—

I'm gon - na tell it to the whole wide world." La - dies, "I'm your girl, you're my man.

Bm7  


Prom - ise to love you the best I can." See, I've been there, done it, fucked a - round Af - ter

Gmaj7  


Bm7  


all that, this is what I found. Ev'ry - one of y'all are just like me. It's too

Gmaj7  


Bm  


bad that you can't see that you got it... You got it, you got it bad when you're on the phone,

Gmaj7

Bm

hang up and you call right back. You got it, you got it bad, if you miss a day...

Gmaj7

Bm

A

G

D/F#

with - out your friend your whole life's off track. Know you got it bad when you're stuck in the house, you don't

Em

A7

Bm

A

G

D/F#

wan - na have fun, it's all you think a - bout. You got it bad when you're out with some - one, but you

## Optional Ending

Bm

Em

Em/D

C#m7

F#7

Repeat and Fade

keep on think - in' 'bout some - bod - y else.  
You got it bad.\_\_\_\_\_

Bm

# U DON'T HAVE TO CALL

[www.geocities.com/heeelam/sheetmusic](http://www.geocities.com/heeelam/sheetmusic)

Words and Music by PHARRELL WILLIAMS  
and CHAD HUGO

**Moderate Groove**

N.C.

Yo, af - ter to - night, don't leave your girl 'round me, true

*f*

B♭m9 A♭maj9 G♭maj7

Fm9

play - a for real. Ask my nig - ga Phar - rell, uh.

B♭m9 A♭maj9 G♭maj9

Don't leave your girl 'round me, true

Fm9  
xx

play - a for real. Ask my nig - ga Phar - rell, uh. Sit - u -

Bbm7

Abmaj7

Gbmaj9  
xx 3frFm9  
xx

a - tions

will a - rise

in our lives but you got - ta be smart a - bout it. Cel - e -

Bbm7 Abmaj7

Gbmaj9  
xx 3frFm9  
xx

- bra - tions with the guys I sac - ri - ficed, 'cause I knew you

B♭m7 A♭maj7 G♭maj9

Fm9

could not sleep with - out — it. Mean - while

I, \_\_\_\_\_ } I, \_\_\_\_\_

I loved —

you. You were my girl. \_\_\_\_\_

You see I, \_\_\_\_\_

I \_\_\_\_\_

B♭m7 A♭maj7 G♭maj9

Fm9

thought the world of — you.

But you're still stead - y leav - in', ba -  
You don't have to call, —

B♭m7 A♭maj7 G♭maj9

Fm9

- by. —

It's o - okay girl

'cause I'm gon' be all right to - night. —

B<sub>b</sub>m7 A<sub>b</sub>maj7 G<sub>b</sub>maj9



Fm9



You don't have to call. It's o - k - y, girl 'cause

1

B<sub>b</sub>m7 A<sub>b</sub>maj7 G<sub>b</sub>maj9



I'm gon' be all right to - night. Aw, girl your face is

Fm9



say - ing "Why?" Tears in eyes. Should - 've been more smart a - bout it. Should - 've

B<sub>b</sub>m7

A<sub>b</sub>maj7

G<sub>b</sub>maj9

Fm9

cher - ished me.

Lis - ten - in' to friends, -

now it's

the \_\_\_ end. \_\_\_ Then a - gain, no sto - ry can end with - out \_\_\_ it. Damn

2

D♭maj9      Fm9

Gon - na boog - ie \_\_\_ to - night \_\_\_ 'cause \_\_\_ I'm hon-

D♭maj9      Fm9      D♭maj9

- est - ly \_\_\_ too young \_\_\_ of \_\_\_ a guy \_\_\_ to \_\_\_ stay home \_\_\_ wait - ing for

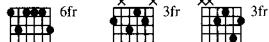
Fm9      G♭maj9      A♭maj7

To Coda 

love. So to - night \_\_\_ I'm gon - na do what a sin - gle man does, and that's par -



B♭m9 A♭maj9 G♭maj9

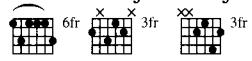


Fm9



ty, \_\_\_\_\_ yeah. \_\_\_\_\_ Oh \_\_\_\_\_ yeah. \_\_\_\_\_

B♭m9 A♭maj9 G♭maj9



Fm9



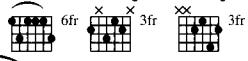
Oh no, \_\_\_ you don't have\_ to call. \_\_\_ It's o - k - ay \_\_\_ girl 'cause

I'm gon' be all right\_ to - night. \_\_\_

You don't have\_ to call. \_\_\_

It's o -

B♭m9 A♭maj9 G♭maj9



I'm gon' be all right\_ to - night. \_\_\_

You don't have\_ to call. \_\_\_

It's o -

kay \_\_\_ girl

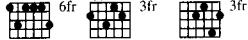
'cause I'm gon' be all right\_ to - night. \_\_\_

You don't have\_ to call. \_\_\_

Fm9



B♭m9 A♭maj9 G♭maj9



Fm9



It's o - k - ay \_\_\_\_ girl 'cause I'm gon' be all right - to - night -

D.S. al Coda

I'm all right. \_\_\_\_ Gon - na

CODA

N.C.

B♭m9 A♭maj9



does, and that's par - ty.

You don't have - to call. \_\_\_\_

It's o -

Fm9



kay \_\_\_\_ girl

'cause I'm gon' be all - right. - to - night. -

You don't have - to call. -

B♭m9 A♭maj9 G♭maj9



Fm9



It's o - k - ay \_\_\_\_ girl 'cause I'm gon' be all right - to - night -

B♭m9 A♭maj9 G♭maj9

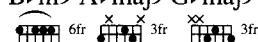


Fm9



You don't have to call. It's o - key girl 'cause

B♭m9 A♭maj9 G♭maj9



I'm gon' be all right. to - night. I'm not waiting at home for you, bye

**Repeat and Fade**

B♭m9 A♭maj9 G♭maj9



bye.

Fm9



**Optional Ending**

Fm9



# U REMIND ME

Moderately fast

Words and Music by EDDIE HUSTLE  
and ANITA McCLOUD

Sheet music for 'U Remind Me' in E major (indicated by a sharp symbol). The music is arranged for voice, piano, and guitar. The vocal part includes lyrics and spoken parts. The piano part provides harmonic support with chords and bass lines. The guitar part includes chord diagrams and strumming patterns. The lyrics are as follows:

Spoken: Yeah,  
in a minute, but I've got something to tell you.  
3  
Listen. See, the thing a - bout you that caught my eye is the same thing that  
3  
makes me change my mind. Kind of hard to ex - plain, but girl, I'll  
3

Chords shown in the music include Em7, Am7, Bm7, Em11, Am7, Bm7, Em11, Am7, Bm7, Am7, Bm7, Em11, Am7, Bm7, Am7, Bm7, and Am11. The piano part includes markings like 'mp' (mezzo-forte) and '3' (trill).

Original key: Eb minor. This edition has been transposed up one half-step to be more playable.

Em11

Am7

Bm7

You need to sit down; this may take a while.

Em11

5fr

Am7

Bm7

See, this girl, she sort of looks just like you. me.  
Thought that she was the one for me.

Em11

Am7

Bm7

She e - ven smiles just the way you do. Ooh,  
'til I found out she was on her creep. Ooh,

Em11

5fr

Am7

Bm7

Em11

So she

in - no - cent  
wasshe seemed,  
sex - in' evbut I  
'ry - onewas fooled.  
but me.I'm re-  
This is



mind - ed when I look at you. }  
why we could nev - er be. } But you re - mind me of a girl that I once

Em11



Am7



Bm7



knew. I see her face when - ev - er I, I look at

Em11



Am7



Bm7



you. Would - n't be - lieve all of the things she put me

Em11



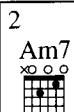
1 Am7



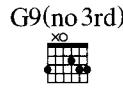
Bm7



through. This is why I just can't get with you.



— I just can't get — with you. (Lead vocal ad lib.)  
 I know it's so un - fair to



Lead vocal: (It's so un - fair.) — you that I re - layed her ig - nor - ance to you. — Wish I knew. —



Lead vocal: Wish I knew how to sep - a - rate the two. You re - mind me —



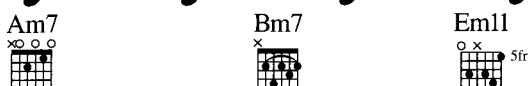


3 3 3

Lead vocal:  
(Whoa \_\_\_\_\_ whoa.)

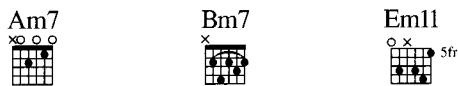
You re - mind me of a

3 3

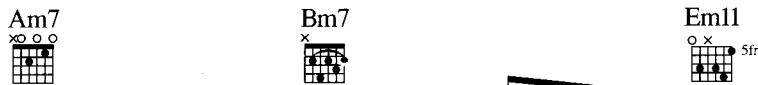


girl. that I once knew. See her face when - ev - er I, I look at

(Lead vocal ad lib.)



you. Would - n't be - lieve all of the things she put me through. This is why



I just Lead vocal: (Got - ta let you go. You re -  
can't get with you. You re - mind me of a



mind me of a girl. Hey, oh, oh. You would - n't be - lieve -  
girl that I once knew. 'See her face when - ev - er I, I look at



you. Would - n't be - lieve all of the things all the shit she put me through. me



Damn! (Lead vocal ad lib.) through. This is why I just can't get with you. You re - mind me of a



girl that I once knew. I see her face when - ev - er I, I look at

Em11  
o x 5fr

Am7  
x o o

Bm7  
x

Em11  
o x 5fr

you. Would - n't be - lieve all of the things she put me through. This is why

Am7  
x o o

Bm7  
x

Em11  
o x 5fr

I just can't get with you. Lead vocal: (You would - n't real - ly wan - na, real - real - ly wan - na know now. — You re - mind me of a

Am7  
x o o

Bm7  
x

Em11  
o x 5fr

girl that I once knew. Ba - by, I'm sor - ry I've got - ta let you go. 'See her face when - ev - er

Am7  
x o o

Bm7  
x

Em11  
o x 5fr

I, no. I look at you. Ba - by, I'm sor - ry I've got - ta let you go. Would - n't be - lieve all of the

Am7  
x o o

Bm7  
x

Em11  
o x 5fr



no. no. no.) (Lead vocal ad lib.) This is why—  
things she put me through.



I just can't get with you. You re - mind me of a girl that I once



knew. 'See her face when - ev - er I, I look at you. Would-n't be - lieve all of the

3



things she put me through. This is why—

Am7  Bm7  Em11 

I just can't get with you. *Lead vocal: You re - mind me of a*

Am7  Bm7  Em11 

girl that I once knew. 'See her face when - ev - er

Am7  Bm7  Em11  Am7  Bm7 

I, I look at you. Would - n't be - lieve all of the things she put me

Em11 

N.C.

through. This is why I just can't get with you.

# CAN U HELP ME

Moderately slow, in 2

Words and Music by JAMES SAMUEL HARRIS III,  
TERRY LEWIS and USHER RAYMOND

The sheet music consists of five staves of music. The top two staves are for piano, with the right hand playing melody and the left hand providing harmonic support. The bottom three staves are for guitar, with the right hand strumming chords and the left hand fretting the strings. Chords are indicated above the staves, and fingerings (e.g., 1fr, 2fr, 3fr, 4fr) are shown above the guitar staves. The lyrics are written below the guitar staves, corresponding to the chords and rhythms. The music is in 2/4 time, moderately slow.

**Chords and Fingerings:**

- Staff 1 (Piano): Bbm7 (1fr), Ab (4fr), Eb (3fr), Bbm7 (1fr), Ab (4fr)
- Staff 2 (Piano): Eb (3fr), Bbm7 (1fr), Ab (4fr), Eb (3fr)
- Staff 3 (Guitar): Ab (4fr), Eb (3fr), Fm7
- Staff 4 (Guitar): Db, Eb (3fr), Ab5 (4fr), Fm11 (6fr)
- Staff 5 (Guitar): Dm, G, C, F

**Lyrics:**

Living on the edge, out of control, and the  
Girl, I put your love up on the shelf and I

world just won't let me slow down. But in my big - gest pic - ture was a  
guess I just left it to die. And now we're not to - geth - er, 'cause I



pho - to of you \_\_\_\_\_ and me. \_\_\_\_\_  
hurt you too\_\_\_\_ man - y times.\_\_\_\_\_

Girl, you know I try.  
And now you're not a - round.

I  
I

work hard to pro - vide all the ma - ter - i - al things\_ that I thought\_ would make you hap - py.\_  
wish, for ev - 'ry mo - ment of time\_ that got wast - ed, we used\_ it to make sweet\_ love.\_



I'm con - fused; can you\_\_\_\_ make me un - der - stand?  
Ba - by, be my guide;\_\_\_\_ please\_\_\_\_ take my hand.

'Cause I  
Want you to



try to give\_ you the best of me.  
know that I've got\_ you\_ if you need it.

I thought we were cool;\_ may - be I  
Don't wan - na be on the out - side\_ look-

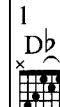




fall - in' a - part\_\_ and I'm go - in' \_\_ cra - zy. \_\_ Life's \_\_  
 fall - in' a - part,\_\_ and with - out \_\_ you I \_\_ think I'll \_\_ go cra - zy.



— a pris - on when you're in love \_\_ a - lone. \_\_\_\_\_ I  
 (Oh girl, I love \_\_



need you to come back home.  
 — you.

You know I need \_\_ you.)  
 I don't wan - na be a - lone. \_\_



2

D**♭**E**♭**

Fm

E**♭**/GA**♭**maj9

I don't wan - na be a - lone.  
Take me, would you please?  
— you.

3

D**♭**/E**♭**

Cm7

Fm7

(Please stay. Don't go. I don't want it to be o - ver.  
Give me an - oth - er chance. I wan - na be -

G**♭**7(add13)

— your man. Girl, you've got me down here on my knees, cry - in',

D**♭**/E**♭**

D/E

beg - gin', plead - in'. I'll do an - y - thing for your love.



Whoa.

Would you help



me?

Tell me what you want from me.

Can you help



me

and tell me why you wan - na leave?

Ba - by, help



me.

With - out \_\_\_\_ you my \_\_\_\_ whole world is fall - in' a - part, \_\_\_\_ and with - out \_\_\_\_

F#m9  
2frE/G#  
3frA  
3frD  
3fr

you, girl, I'm go - ing cra - zy. Life's a pris - on with -

E  
3frGm9  
3frF/A  
3frE<sup>b</sup>(add9)  
3fr

- out your love. Can you help me? Tell me why, why (Why, why, why,

F

Gm9  
3frF/A  
3frE<sup>b</sup>maj9  
3frwhy, why, why. Can you help me? Girl, I'll nev - er stop, 'cause you're  
why, why?) (Please stay, don't go. \_\_\_\_\_B<sup>b</sup>/D  
3frDm7  
3frGm9  
3frF/A  
3frB<sup>b</sup>  
3frE<sup>b</sup>  
3fr

all I've got.

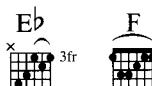
Will you help  
be a - lone.)

me?

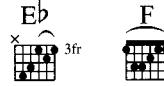
Help me un - der - stand why I can't



be your man. It's driv-ing me cra - zy. (Cra - zy, cra - zy, cra - zy.)



(Ooh, girl, I love — you.  
Lead vocal ad lib.)



Play 4 times

(You know I need — you.)

(Can't live with - out — you, ba - by.)



(Ooh, girl, I need — you.)

# WORK IT OUT

Words and Music by JAMES SAMUEL HARRIS III,  
TERRY LEWIS, USHER RAYMOND  
and JAMES QUENTON WRIGHT

### **Moderately**



Yo, Spoken: Check this here: There's nothing that I'd rather do than spend this

*There's nothing that I'd rather do*

*than spend this*



*time with you, all right?*

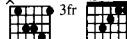
*So why don't we just...chill*



*(Make it cold, cold sexy,), you know,*

('cause you're sure lookin' right.) spend some

*Original key: F# major. This edition has been transposed down one half-step to be more playable.*

Csus 

F/A 

Dm7 

F/A 

F/B♭ 

quality time.

You make me wan - na cha cha cha a - cha chak - a na na  
(Keep it right there.)

Csus 

F/A 

F/B♭ 

cha cha cha a - chak - a chak - a na na.  
(Just keep it right there.)

Yeah,  
(It's feelin' so good.)

and I

C 

C/E 

Dm7 

F/A 

F/B♭ 

know you're gon - na like it.

('S just for you.)

Ooh ba - by,

you -

C5 

F/A 

F/B♭ 

— sure love — to.

Na na na na — na

na

(Know what I'm sayin'?)



na na na na. \_\_\_\_\_

We've been hang - in' out ev - 'ry day this week.



How 'bout a nig - ga fix you some - thing to eat? And just chill; we ain't got - ta wild out. Just



chill; par - lay, lit - tle mom - ma, right here.

Sip - pin' on char - don - nay,



slip on that Vick - y Se - cretin - ger - ie,

'cause I ain't tryin' to throw my mon - ey a - way (in the streets)

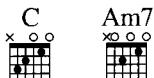


if I could see you twork it out for me. T'work-in' it out. Lay - in' in the cut, kiss -



- in' and rub - bin' and mak - in' sweet\_ love.

Damn the club\_ to - night; let's



twork it \_\_\_\_\_ out. (It - 'll be) \_\_\_\_\_ just me on \_\_\_\_\_ you



from e - lev - en 'til six\_ in the morn - ing.

I know you like it when I do you like that. Let's



twork it \_\_\_\_\_ out. Now \_\_\_\_\_ that I've got you all\_\_\_\_ soak-in' wet, I \_\_\_\_\_

3



— bet you know what's com - in' next. I'm gon - na twork you out. Oh ba - by, let me



tell you how. What do you think a - bout\_ me twork-in' you from your front to your back end? Kick back



and re - lax. Uh, come sit up on my lap, sug - ar. To - night I'm tak - in' you all\_\_\_\_ the way; won't



Csus

Am Dm7

2 C

Am

Dm7

stop un - til you scream my name.

Twork it out.

Twork-in' it out.

Lead vocal ad lib.

F/A

F/B $\flat$ 

Csus

Lay - in' in - the cut, kiss - in' and rub - bin' and mak - in' sweet - love.

F/A

F/B $\flat$ 

C

Am7

Dm7

Damn the club - to - night; let's twork it out.

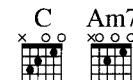
F/A

F/B $\flat$ 

Csus

Just me on - you

from e - lev - en 'til six - in the morn - ing.



I know you like it when I do you like that. Let's twork it \_\_\_\_\_ out. \_\_\_\_\_ Morning is



com - ing and I don't \_\_\_\_\_ wan - na let you \_\_\_\_\_ go. \_\_\_\_\_ Let's just



lay here in \_\_\_\_\_ this bed \_\_\_\_\_ of red \_\_\_\_\_ rose pet - als. \_\_\_\_\_ I



know that \_\_\_\_\_ we're spent, but \_\_\_\_\_ one kiss can make this start \_\_\_\_\_ all o - ver a - gain. \_\_\_\_\_

Bb maj9



Gm7



Am7



Bb maj7



C



D5



If you want it, ba - by, come with me.

Spoken: (So give me your lips.)

F/A



F/Bb



Csus



It's way — too treal, — the way you're mak-in me feel. — The way you're twork - in' is oh, — so sex - y.

F/A



F/Bb


 1  
Csus  
x o o 3fr

Dm7



Ooh, ba - by, you, — sure love — to ball. —

2 Csus



F/A



Dm7



F/A



F/Bb



— sure love — to ball. —

Twork-in' it out. —

Lay - in' in — the cut,

kiss-



- in' and rub - bin' and mak - in' sweet love.

Damn the club - to - night. Let's



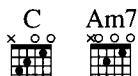
twork it \_\_\_\_\_ out. —

Just me on \_\_\_\_\_ you



from e - lev - en 'til six in the morn - ing.

I know you like it when I do you like that. Let's



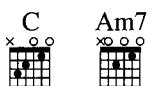
twork it \_\_\_\_\_ out. —

Twork-in' it out. —

Lay - in' in \_\_\_\_ the cut, kiss -



- in' and rub - bin' and mak - in' sweet\_ love. Damn the club\_ to - night. Let's



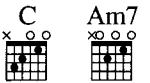
twork it \_\_\_\_\_ out. \_\_\_\_\_

Just me on \_\_\_\_\_ you



from e - lev - en 'til six\_ in the morn - ing.

I know you like it when I do you like that. Let's



twork it \_\_\_\_\_ out. \_\_\_\_\_

(Let Twork-in' me out. \_\_\_\_\_ twork it; \_\_\_\_\_

I won't

Csus  
x o 3frF/A  
x oBb maj7  
x o

hurt it.)

Damn the club to - night. Let's

C  
x o oAm7  
x o o oDm7  
x o oF/A  
x oF/Bb  
x o

twork it \_\_\_\_\_ out. \_\_\_\_\_

(Girl, I'll work it.

I won't

hurt it.)

I know you like it when I do you like that. Let's

## Repeat and Fade

C  
x o oAm7  
x o o oDm7  
x o o

twork it \_\_\_\_\_ out. \_\_\_\_\_

Twork - in' it out. \_\_\_\_\_ twork it \_\_\_\_\_ out. \_\_\_\_\_

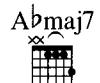
## Optional Ending

C  
x o oAm7  
x o o oDm7  
x o o

# HOW DO I SAY

Words and Music by JAMES SAMUEL HARRIS III,  
TERRY LEWIS, USHER RAYMOND  
and JAMES QUENTON WRIGHT

Moderately



3

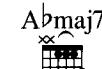
3



A for - eign beau - ty,

so ex - ot - ic.

When she smiled



— at me — she took — my breath — a — way. — She's — rem — i — nis — cent — of a god —



- dess.

It's a shame — that we — could not — com — mun — i — cate. —



— How do I — say?

How do I say hel — lo? —

I just wan — na talk to you. How do



I say you're beau — ti — ful — when I can't take my eyes off you? I don't

A♭maj7

Cm9

wan - na say the wrong thing. — I wan - na use the right words to im - press you. My ba-

3

3

Fm

Fm/E♭

Dm7♭5

G

by, \_\_\_\_\_

how do I say?

How do I say? \_\_\_\_\_

Cm

3fr

How do I say? \_\_\_\_\_

3

The room was

3

74

**A♭maj7**

filled with her sweet a - ro - ma. When she danced

**Csus2**

**A♭maj7**

— her hips moved, oh, so sen - su - ous. She speaks with her

**Csus2**

**Fm7**

**Fm/E♭**

bod - y, so hyp-not - ic, in a lan - guage that I nev - er will for - get.

**Dm7♭5**

**G**

**A♭maj7**

(I hear her call - ing.) Spin - nin' 'round in the crowd 'til she found me,

3fr

Cm9

A♭maj7

then she start - ed mov - ing clos - er and clos - er. Does she know that I want her, want her?  
(I wan - na

Cm9

A♭maj7

be with her — to - night,) — so I car - essed her face, kissed her lips.

Cm9

Fm7

E♭6

In all my life I nev - er felt quite like this. I nev - er have — a loss for words. — One

Dm7♭5

G

A♭maj7

kiss from her — has got — me speech - less. (How do I say) hel - lo? —

Cm9

A♭maj7

I just wan - na talk to you. How do I say you're beau - ti - ful — when

Cm9

A♭maj7

I can't take my eyes off you? I don't wan - na say the wrong thing. — I wan - na

Cm9

Fm7

Fm/E♭

use the right words to im - press you. { Mu - jer bo - ni - ta, } how do I

Mon — cher - i,

1 Dm7♭5

G

2 Dm7♭5

G

A♭maj7

Gm7

say?

How do I say?  
(How do

say?

How do I say?

Ba - by, let's en - gage in — a deep con - ver -

Fm9



A♭maj7



Gm7



sa - tion. In the might - y lan - guage we speak, won't need

Cm7



C



A♭maj7



Gm7



an - y trans - la - tion. The od - ysy - of phy - si - cal

Fm7



Dm7b5



Gsus



G



pleas - ure, as we ex - plore

to - geth - er

this un - i - ver - sal

A♭maj7



Cm9



lan - guage of love.

A♭maj7

Gm7 B♭  
Cm7

My love, my love, my love.

A♭maj7

Cm9

My love, my love, my love.

Can you tell me,

Fm7

E♭6

Gm7/D  
3fr

G

how do I put it in - to words.

How do

A♭maj7

Cm9

I say hel - lo?

I just wan - na talk to you.

How do

A♭maj7

Cm9

I say you're beau - ti - ful — when I can't take my eyes off you? I don't

A♭maj7

Cm9

wan - na say the wrong thing. — I wan - na use the right words to im - press you. { Mol - to  
Mon che-  
Mu - jer bo-

Fm7

Fm/E♭

1,2  
Dm7♭5

G

bel - la,  
rie,  
ni - ta, }

How do I say?

How do I say?  
(How do

3  
Dm7♭5

G

A♭maj7

say?

How do I say?

(Spoken:) I want you.



(How do I say,) *Male: I need you.*



(How do I say,) *Can I have you?*



(How do I say,) *What must I do?*



(How do I say,) *What is your name?*

Cm7  
x x 3fr

A♭maj7  
x x

(How do I say,) *So beautiful.*

E♭/G  
x x 3fr

B♭sus  
x

Cm7  
x x 3fr

A♭maj7  
x x

(How do I say,) *Can I take you?*

*So*

Cm7  
x x 3fr

Fm9  
x x

E♭6  
x x

*precious.*

(How do I say,)

*I love you.*

Dm7♭5  
x x

G  
x x

A♭maj7  
x x

(How do I say,)



(How do I say,) \_\_\_\_\_



(How do I say,) \_\_\_\_\_



(How do I say,) \_\_\_\_\_



## Repeat ad lib. and Fade

## Optional Ending



(How do I say?) \_\_\_\_\_

# WITHOUT U

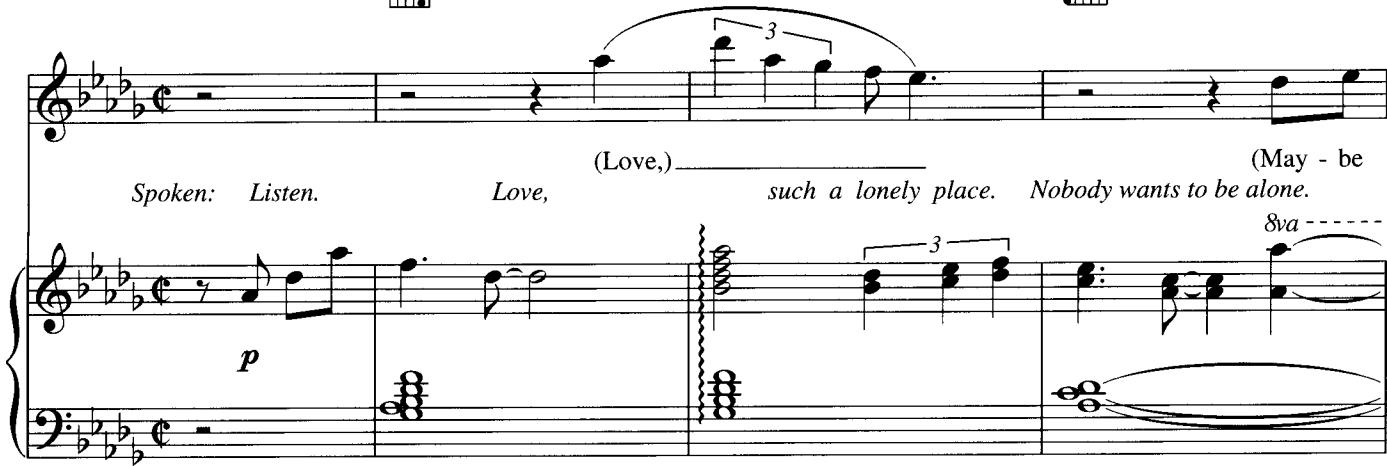
## (Interlude)

Words and Music by  
USHER RAYMOND

Moderately slow, in 2

G $\flat$ maj9  
 3fr

D $\flat$ maj9/A $\flat$   

Spoken: Listen. Love, (Love,) such a lonely place. Nobody wants to be alone. (May - be 8va

G $\flat$ maj9  
 3fr

D $\flat$ maj9/A $\flat$   


now that you're home.)

To have the world, yet no one to share it with.

F  Gm7  F/A  B $\flat$ m7 

E $\flat$ m11 

A $\flat$   4fr

I am so a - lone and I can't stand this feel - in' of be -

F

Gm7

F/A

Bbm7

Ebm11

in' with - out you.

Yes, I'll do

what - ev - er it takes

Ab

F

Gm7

F/A

Bbm7

— to prove — I tru - ly love — you. (Ba - by, don't.)

Don't let me go.

Ebm11

F

Adim

Ebm11

— Let's stay to - geth - er for - ev - er and ev-

Fm7

Gbmaj9

Ab7sus

- er. Can't sleep with - out you by — my side.

Spoken: Help me.

# GOOD OL' GHETTO

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and LA MARQUIS JEFFERSON

Moderately, in 2



1



*Spoken: Yeah, let me howl at you real quick. I'm gonna bring y'all back to, um,  
(2.) the good ol', good ol' days. You feel me?*



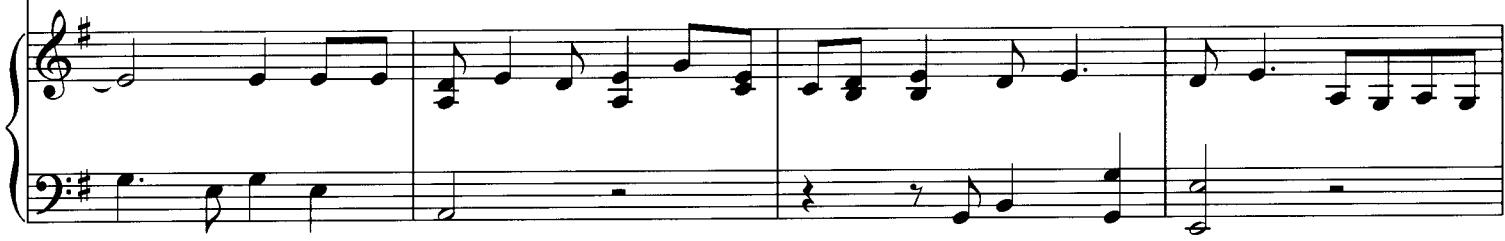
2



*Some of that Sung: good ol', good ol' good ol' \_\_\_\_ ghet - to, good ol', good ol', good ol' ghet - to. \_\_\_\_*



*— Hmm ba - day good ol' good ol' ghet - to, \_\_\_\_ ghet - to, ghet - to. Good ol'.*





Told my men I'm hav - in' a bar - be - cue, — so grab some folks; I'll let you



slide right through. —

He brought this short - y that I used to know. —



It brought me back to when I was in school. —

She said, "Ush - er, where



have you been? —

Used to kick it ev - 'ry now and then. —



Re - mem - ber when I used to call your phone — and tell you, 'Come on, — 'cause my



mom is gone?" — How 'bout them times — when I had to throw — a



rock at your win - dow, let you know — to come down - stairs and



o - pen the door? — And af - ter that, ba - by, it was on for sure. —



Now hon - ey, got my head spin - nin' a - round for real, — 'cause I'm

Em

Am

think - in' 'bout how good it used to feel. — And I've got a girl now, and I don't get

Em

down like this. Ha. But I must ad - mit I'm tempt-ed and start-in' to rem - i - nisce, 'cause

3

Am

Em

(hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' ghet - to, ghet - to).



(Hey yo, hey yo, hey yo, \_\_\_\_ ain't noth - in' like some good ol' \_



— ghet - to.)

(Hey yo, hey yo, hey yo, \_



— ain't noth - in' like some good ol' \_\_\_\_ ghet - to, ghet - to.)

(Hey yo, hey yo, hey yo, \_



— ain't noth - in' like some good ol' \_\_\_\_ ghet - to.)

Now she's ask - in' me to



take her on a tour of my house so we can catch up for all the time lost since I



blew up and be - came the man that drops his pants and ev - 'ry girl a - round the world is



dy - ing to love. Break the beat \_\_\_\_ down. Let me tell you what I'm talk - in' a - bout.   
 8vb-----



— If you're not care - ful it - 'll turn you out. It's that place you used to go when you



want it nice and slow. E - ven though you can't, the mem - o - ry 'll make you want some more. She used to



un - der - stand me, touch me, hold me. Taught me how to be a man. She used to



kiss me. All them things she used to show me. Damn I wish that I could do it a - gain.



Hon - ey, got my head spin - nin' a - round for real, 'cause I'm

50

Em

Am

think - in' 'bout how good you used to feel. — But I've got a girl now, and, yo, she's

Em

right up - stairs, — and I must ad - mit I'm — tempt-ed and start - in' to not care, 'cause

§ Am

Em

(hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' — ghet - to, ghet - to).

Am

Em

(Hey yo, hey yo, hey yo, — ain't noth - in' like some good ol' — ghet - to.)



(Hey yo, hey yo, hey yo, \_\_\_\_ ain't noth - in' like some good ol' \_\_\_\_ ghet - to, ghet - to.)



(Hey yo, hey yo, hey yo, \_\_\_\_ ain't noth - in' like some good ol' \_\_\_\_ ghet - to.)

Fine



Rap: (See rap lyrics)

8vb



1

2

D.S al Fine  
Rap ends

8vb

#### Rap Lyrics

Ever had somebody that's the best,  
Somebody with a whole lotta body  
And a 'tude that'll make you be the one.  
You're with, 'cause you know how good it is.  
Not a prissy li'l missy baby talk that slang.  
I used to love how she kissed me when she popped that thang.  
She was a friend of the fam hot, without the glam not.  
When them be trippin' she ain't really give a damn stop.  
It's what I need to do, 'cause I know what this is leading to.  
If I keep on thinkin' about that back end I'm 'a be right back in it, 'cause yo...

# I CAN'T LET U GO

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and BRYAN MICHAEL COX

**Moderately**

N.C.

*J. Dupri (Spoken): Yo!*  
*you don't even understand what this is doing to me.*

*I'm sick of this, man. I can't even take no more 'cause I hate the fact that  
 Ev'ry time I try to get away I just can't let you go. You know what I'm sayin'? I*

*I love you so much. And you know what I'm sayin',*

*just can't let you go!*

*Usher (Sung): I nev - er*

1



A5

5fr



ev - er wan-na hurt you. I just wan-na love you. I just wan-na sex you up. I wan-na give you ev - ry-



thing you need, — thing you want. — Just lay down, let me love you all night long.

J.D. (Spoken): (It was



I don't wan-na leave you. I just wan-na keep you. When they saw me, they saw you. "Damn the world; —  
beautiful when we first started.)



— it's just me and my girl." — That's how I felt. Ev - ry time I thought it was right,

it went

We

left.



N.C.

(Oh, \_\_\_\_\_ you're driv - ing me cra - zy, \_\_\_\_\_  
 insensitive and act kind of funny, man. You know what, man? You ain't even gotta wait 'til in the morning, man.

3 3

yeah.)

Usher: You ain't

You can get out of here tonight, man.

Hey yo, Glen.

Come grab her \*\*\*\* and get her out of here.)

Gm7

Cm  
3fr

e - ven got - ta like me, but you're not gon - na fight me. You can't walk a - way and say I nev - er gave you ev - 'ry-

Gm7

Cm  
3fr

thing you want, —

thing you need. —

All we ev - er do is ar - gue all night long. I —



— don't wan-na leave you, see you with an - oth - er broth - er lov - in' you, say - in', "Damn the world. —



— It's me and my girl." — It's how I feel when you think ev - 'ry - thing — is real, but it real - ly ain't. —

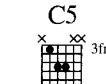
We



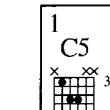
used to laugh and par - ty. Now all we do is ar - gue. I



tell my - self — I don't want you no more but I can't let you go. —



So much love and hurt and hate. Peo - ple scream - ing, "It won't work."



Time and time — I say I'm gon - na leave but I can't let you go. —

We



N.C.

I can't let you go. —

*J. Dupri Rap: (See Rap lyrics)*



N.C.

Rap ends

We used to laugh and party.

Now all we do is argue. I tell my - self \_ I don't want you no more but

52

I can't let you go. So much love and hurt and

C5 Bb5 A5 G5 C5 D5 G5

hate. Peo - ple scream - ing, "It won't work." Time and time I say I'm gon - na leave, but

1 C5 Bb5 A5 2 C5 Bb5 A5 N.C.

I can't let you go. I can't let you go.

We

3 3 3 3

This musical score page for 'I Can't Let You Go' includes the following elements: 1. A vocal melody line with lyrics: 'I can't let you go. So much love and hurt and', 'hate. Peo - ple scream - ing, "It won't work." Time and time I say I'm gon - na leave, but', and 'I can't let you go. I can't let you go.' The lyrics 'We' are placed below the first line of the vocal part. 2. A guitar part with six chord boxes above the staff: C5, Bb5, A5, G5, C5, D5, G5. 3. A bass line below the vocal and guitar parts. 4. Measure numbers 1 and 2 are placed above the first and second endings respectively. 5. Measure numbers 3 are placed below the bass line at the end of the page. 6. Fingerings and string indications (3fr, 5fr) are present on the guitar chords.

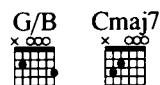
## Rap Lyrics

Got me walkin' around ready to snap.  
(Got me) walkin' around lookin' for somebody to slap.  
(Got me) goin', goin' with no pause.  
(Got me) up in cardiac every day just 'cause.  
(Got me) arguing about li'l stuff she don't call li'l stuff.  
It get a little rough; we kiss and make up.  
(She wanna) say what she wanna. I don't play that.  
(She wanna) constantly bring up s\*\*\* from way back.  
(Got me) thinkin' about her while I'm watchin' a flick.  
(Got me) dippin' through traffic tryin' to get home quick.  
(Got me) talkin' to myself. I'm hatin' this.  
(Got me) wantin' to wild out like I'm a Jadakiss.  
(Got me) in a place I never thought I would see.  
(Got me) not wantin' to stay and not wantin' to leave.  
(Got me) happy. (Got me) confused. (Got me) wishin' I could get it how I used to.

# INTRO-LUDE 8701

Words and Music by  
USHER RAYMOND

**Moderately**



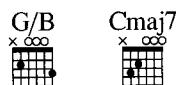
*Spoken:*

*Eighty-seven oh one.*

*Man, it's been a long time coming,*

*but I never forgot about you.*

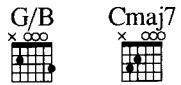
*p*



*Yeah, we've traveled the world,*

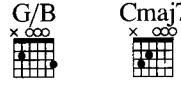
*seen a lot of places, so many faces.*

*We had a good*



*time. We've grown together. Who'd have thought we'd stay down this long?*

*This is my chance*

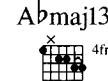


*to share my world with you, and I know you're gonna like it. Are you ready?*

## U-TURN

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI and BRYAN MICHAEL COX

Moderately

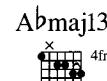


(Spoken): Yeah,

hey yo!

Two

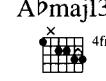
mf



thousand it's us.

Yo!

It's time to U-



turn.

You heard me?

You're either



with us

or against us.

Yo!

It's been some



years now —

since we hit the floor to get down. —

We al - ways had a step to go



with the sound. —

Now ev - 'ry - bod - y wan - na set a-round drink and ball. —

Re -



mem - ber —

the snake, — and how the floor used to clear and ev - 'ry - bod - y would break. — Once —



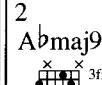
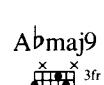
— crumped out used to get caught get - tin' to it. I'm bring -



in' it all back. This is how we do it. Just put your hands up, bend your knees, — bounce a-



round in a cir - cle, get down with me. Come — on, come on, it's not hard to learn. —



Come on, come on, it's called — the U - turn.

Come on, come on, it's called — the U - turn. (In the



N.C.

eight - ies), fresh was the talk. M. J. had ev - 'ry - bod - y do - in' the moon - walk. (In the

nine - ties) I had a high flat top. Do - in' the wop. Pee - wee to the Ree - bok. (I) -

(Get get, get get bu - sy yo.)



can't for - get a - bout my high school days; the sound was Bob - by Brown, the dance was the run - nin' man. (Now)



ev - 'ry - bod - y wan - na push Bent - leys.

The year is two.

Ev - 'ry - bod - y do the U - turn.

Cm7  
x 3fr

Fm9  
xx

A♭maj9  
x x 3fr

G7♯9  
xx 4fr

Put your hands up, bend your knees, \_ bouncea - round in a cir - cle, get down with me. Come \_

Cm7  
x 3fr

Fm9  
xx

A♭maj9  
x x 3fr

G7♯9  
xx 4fr

\_ on, come on, it's not hard to learn. \_ Come on, come on, it's called \_ the U - turn.

Fm9  
xx

B♭7sus  
x

E♭maj9  
xx o

All you need to do \_ is let go. \_

Let the tem - po \_ take \_ o - ver

Gm7♭5/Db  
x 3fr

C  
x o

Fm9  
xx

you. \_ I came to \_ have a good time. \_ Let \_ the rhy -

B<sub>b</sub>7susE<sub>b</sub>maj9

- thm. deep in - side your soul, — let it lead you to the floor —

D7sus

G7<sup>#</sup>9

Cm

Fm

Come on. — (Put your hands up.) Put 'em up, bend your knees, — bounce a -

A<sub>b</sub>G7<sup>#</sup>9

Cm

Fm

round in a cir - cle, get down with me. Aw. (Come on, come on.) It ain't hard to learn. —

A<sub>b</sub>G7<sup>#</sup>9

Cm7

Fm9

(Come on, come on.) (Put your hands up.) Put 'em up, bend your knees, — bounce a -

It's called the U - turn.

(Put your hands up.) Put 'em up, bend your knees, — bounce a -



round in a cir - cle, get down with me.

Aw.

(Come on, come on.)

It ain't hard to learn. —



(Come on, come on.)

It's called — the U - turn.

Put your hands up, bend your knees, — bounce a-



round in a cir - cle, get down with me.

Come — on, come on, it's not hard to learn. —



Repeat ad lib. and Fade

Optional Ending



Come on, come on, it's called — the U - turn.

# UR THE ONE

Words and Music by CARSTEN SCHACK,  
KENNETH KARLIN, USHER RAYMOND,  
KAWN K. PRATHER and ROBERT LAVELLE HUGGAR

**Moderately**

Cm  




Gm  


Say it.



Cm  


U S H E R.



© 2001 EMI BLACKWOOD MUSIC INC., FULL OF SOUL, SOULVANG MUSIC, EMI APRIL MUSIC INC., UR-IV MUSIC, HITCO SOUTH,

GHETTO STREET FUNK MUSIC, FAMOUS MUSIC CORPORATION and UH OH ENTERTAINMENT

All Rights for FULL OF SOUL and SOULVANG MUSIC Controlled and Administered by EMI BLACKWOOD MUSIC INC.

All Rights for UR-IV MUSIC Controlled and Administered by EMI APRIL MUSIC INC.

All Rights for UH OH ENTERTAINMENT Administered by FAMOUS MUSIC CORPORATION

All Rights Reserved International Copyright Secured Used by Permission

Gm  
x 3fr

One two three four.  
Check it.

Cm  
x 3fr

It was, like, six of us, — three in the Benz, three in the truck, — on

Gm  
x 3fr

Eight - y - Five, head - ed to the Plush. — Ten min - utes lat - er's when we pulled up. I

Cm  
x 3fr

parked the Benz, hit the a - larm, glanced down at my rims, tucked my pant leg

Gm  
3fr

in the tongue of my Tims. Hand in my shirt to re - veal the gems. Pro-ceed-ed to walk in.

in the tongue of my Tims. Hand in my shirt to re - veal the gems. Pro-ceed-ed to walk in.

Cm  
x 3fr

Just then I saw this — mag - nif - i - cent — mis - sus sip - pin' on a

Just then I saw this — mag - nif - i - cent — mis - sus sip - pin' on a

Gm  
3fr

glass of Cris — with a cou - ple of friends, gig - gl - ing. — I knew —

glass of Cris — with a cou - ple of friends, gig - gl - ing. — I knew —

Cm7  
x 3fr

(you are — the one. I don't give a damn e - ven if you've got a

Gm7  
x x

(you are — the one. I don't give a damn e - ven if you've got a

Cm7  
x 3fr

man. Take my hand, girl. You are the one. Girl, I know you'll un - der -

Gm7  
x x

stand if you just give me a dance. Take a chance, girl.) Said I

Cm  
x 3fr

know you got a few wit you; Don't e - ven trip; I got my crew here too.

Gm  
x 3fr

Keep it real what you wan - na do.

I real - ly wan - na chill wit you.

Cm  
x 3fr

Tell your friends they can hop in the truck. We'll take the Benz, but if we split up may - be

Gm  
x 3fr

we can hook up a - gain. You nev - er know. I guess that all de - pends if I can get you from the

Cm  
x 3fr

floor to the door of my six - oh - oh, two - oh mo - mo's on lo pros, so

Gm  
x 3fr

fin - ish that Mo'. Get your coat. Tell your girls. — Come on, — let's go, — 'cause



(you are \_\_\_\_ the one.)  
(You are \_\_\_\_ the one.)

I don't give a damn e - ven if you've got a



man. Take my hand, girl. You are \_\_\_\_ the one. Girl, I know you'll un - der -



N.C.

stand if you just give me a dance.

Take a chance, girl.

U

S

H E R.

Say it.

U S H E R.

One two three. 'Cause (you (You are the one. I are the one !

**Cm7**  


I don't give a damn e - ven if you've got a man. Take my hand, girl.

**Gm7**  


1,2  
**Cm7**  


You are the one. Girl, I know you'll un - der - stand if you just give me a

**Gm7**  


3  
Cm7  


dance. Take a chance, girl.) You are the one. Girl, I know you'll un - der -

Gm7  


N.C.

stand if you just give me a dance. Take a chance, girl.) U S

H E R. Say it. U S

H E R. One two three.

# HOTTEST THING

Words and Music by  
MICHAEL FLOWERS

Moderately



I've been look - ing at you — turn - ing broth - ers down song af - ter song.—  
You're danc - ing a - lone. — What's that all a - bout? You're, oh, so fine —

Dm



— Well it's time for me to hol - ler now. (Your bod - y is call - in'; don't fight -  
but it's time for me to call you out. (Watch how — I — straight run up on —

1

— it.)  
— ya.)

Ooh, I like — it.  
Girl, I want —

Am7



ya. Ooh, you're the (hot - test thing) in the

(club to - night). Hav - in' (vi - sions of) mak - in'

Dm7



(love to - night) with you (con - stant - ly) 'til the

(break of dawn). We can (shake the spot) if you

Am7  


(say it's on). Oh ba - by, danc - in' so close, —

— got me up like (Whoa!) we're do - in' the most. — Is leav - in' with you

Dm7  


pos - si - ble? — (Your bod - y is say - ing you want to), — and I want —

— you, — oh, ba - by, more than you know, — sug - ar if on - ly for one

Am7  


Dm7  


night. I'll make you feel like you've been to par - a - dise. (It's all



up to you; tell me some - thin', ba - by. I know one thing; you're the


Am7  


(hot - test thing) in the (club to - night). Hav - in' (vi - sions of) mak - in'


Dm7  


(love to - night) with you (con - stant- ly) 'til the (break of dawn). We can



1

(shake the spot) if you (say it's on). You're the

2

Dm7 Em7

(say it's on). Ba-by, tell me, (what's on your mind)? Do you think

Am7 Dm7

that I'm (be - ing too for - ward) Ooh ba - by. (by com - ing at you),

C/E Bbmaj7

com-in' at you this way? I can't help my - self. You're the



(hot - test thing) \_\_\_\_\_ in the (club to - night). \_\_\_\_\_ Hav - in'

(vi - sions of) \_\_\_\_\_ mak - in' \_\_\_\_\_ (love to - night) \_\_\_\_\_ with \_\_\_\_\_ you \_\_\_\_\_



— (con - stant - ly) \_\_\_\_\_ 'til the \_\_\_\_\_ (break of dawn). \_\_\_\_\_ We can \_\_\_\_\_

**Optional Ending**

Am7



**Repeat and Fade**

— (shake the spot) \_\_\_\_\_ if you \_\_\_\_\_ (say it's on). \_\_\_\_\_ You're the (hot - test thing). \_\_\_\_\_

# IF I WANT TO

Words and Music by USHER RAYMOND,  
JERMAINE DUPRI, BRYAN MICHAEL COX,  
KENNETH EDMONDS, ROGER TROUTMAN,  
CHRISTOPHER WALLACE and OSTEN HARVEY, JR.

Moderately slow

Dm



mf

Gm



C



Dm



Gm



C



Dm



Ev - 'ry time I look up, I see —

© 2000, 2001 EMI APRIL MUSIC INC., UR-IV MUSIC, SO SO DEF MUSIC, BEE MO EASY MUSIC, JUSTIN COMBS PUBLISHING, BABYBOY'S LITTLE PUBLISHING CO.,  
NOONTIME SOUTH INC., SONY/ATV SONGS LLC, SONGS OF LASTRADA, ECAF MUSIC, SAJA MUSIC CO. and RUBBERBAND MUSIC

All Rights for UR-IV MUSIC, SO SO DEF MUSIC, BEE MO EASY MUSIC and JUSTIN COMBS PUBLISHING Controlled and Administered by EMI APRIL MUSIC INC.  
All Rights for SONY/ATV SONGS LLC, SONGS OF LASTRADA and ECAF MUSIC Administered by SONY/ATV MUSIC PUBLISHING, 8 Music Square West, Nashville, TN 37203

All Rights Reserved International Copyright Secured Used by Permission  
- contains elements of "Going Back To Cali" (Troutman/Wallace/Harvey)



it in your face you wan - na hook up with me.

J.D. (Spoken): You know you wanna hook



In - stead of act - in' like you're s'posed to, you cop an  
up; stop playin'.



at - ti - tude like you're too good for me.

And you  
(We know that ain't



know good and damn well that if I want - ed, I could take you from your man -  
right.)

Gm

3fr

C5

3fr

Dm

xx

— with my eyes closed. I could have you eat - in' out the palm — of my  
 (Please be - lieve it.)

hand, and all your lit - tle girl - friends, too. (No you can't get with me, and I don't want you.) —

Gm

3fr

C

Dm

— Yes I can, and I will if I, if I want to, — if I, if I

want to, — ba - by. (Come on.) Ain't no - bod - y tryin' to clown you, but you're



Dm

Bb<sup>maj7</sup>

C

er with your man, it's just a mat - ter of time be - fore I

Dm

Bb<sup>maj7</sup>

C

make you mine. I wan - na make it clear, so there's no mis - un - der -

Dm

Gm7

stand - ing, — } Solo ends }

that I get

what I want,

when I

A

To Coda

want.

Spoken: You know how it go, girl.

If I  
If I

3



Dm

Gm

C5

(Please be - lieve me.)—  
want - ed I could take you from your man—  
with my eyes closed.



I could have you eat - in' out the palm\_ of my hand and all your lit - tle girl - friends too.



(No you can't get with me, and I don't want you.)— Yes I can, and I will, if I, if I



1

want to, \_\_\_\_\_ if I, if I want to, \_\_\_\_\_ ba - by. If I



D.S. al Coda

want to, \_\_\_\_\_ ba - by.

want to. *Spoken: If I wanted*

**Gm**

C  
x 2 2

Dm  
xm

*I could have you doin' whatever I want you to. You know. Right now, I'm just not really doin' that.*

Gm  
3fr

C

Dm  
xoo

*anything. I'm saying, you and your girls, I could have them too.*

*anything. I'm saying, you and your girls, I could have them too.*

*you and your girls,*

*I could have them*

*(Lead vocal ad lib.)*

Lis - ten to me.

It's crazy. Listen.

If

*(Lead vocal ad lib.)*

*It's crazy. Listen. If I want - ed. I could take you from your man —*



Please be - lieve me.  
with my eyes closed.

I could have you eat - in' out the palm\_ of my

hand, and all your lit - tle girl - friends, too. (No, you can't get with me, and I don't want you.)



Yes I can, and I will if I, if I want to, if I, if I

1 want to, ba - by. If I want to, ba - by.

2